

nicholas  
payton  
PAYTON'S  
PLACE

**JAZZ**  
HERITAGE  
**JAZZ**

Total Time

71:28

DDD

515342M



# Nicholas Payton: Payton's Place

- |    |                                |        |
|----|--------------------------------|--------|
| 1  | Zigaboogaloo                   | (5:53) |
| 2  | The Three Trumpeters           | (5:26) |
| 3  | Back to the Source             | (6:27) |
| 4  | A Touch of Silver              | (5:12) |
| 5  | Concentric Circles             | (7:08) |
| 6  | Li'l Duke's Strut              | (5:06) |
| 7  | Time Traveling                 | (5:36) |
| 8  | With a Song in my Heart        | (5:35) |
| 9  | Paraphernalia                  | (9:39) |
| 10 | Brownie à la Mode              | (4:17) |
| 11 | People Make the World Go Round | (5:21) |
| 12 | The Last Goodbye               | (5:25) |

**NICHOLAS PAYTON, ROY HARGROVE, WYNTON MARSALIS, *TRUMPET*;  
JOSHUA REDMAN, TIM WARFIELD, *SAXOPHONE*;  
ANTHONY WONSEY, *PIANO*; REUBEN ROGERS, *BASS*;  
ADONIS ROSE, *DRUMS***

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## nicholas payton: PAYTON'S PLACE

**1 Zigaboogaloo** (5:53)

*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**2 The Three Trumpeteers** (5:26)

*Nicholas Payton, Roy Hargrove, Wynton Marsalis, trumpet; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*  
*solo order: Wynton Marsalis, Nicholas Payton, Roy Hargrove (trades are in the same order)*

**3 Back to the Source** (6:27)

*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**4 A Touch of Silver** (5:12)

*Nicholas Payton, trumpet; Joshua Redman, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**5 Concentric Circles** (7:08)

*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**6 Li'l Duke's Strut** (5:06)

*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**7 Time Traveling** (5:36)

*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**8 With a Song in my Heart** (5:35)

*(Richard Rodgers-Lorenz Hart)*  
*Nicholas Payton, Roy Hargrove, trumpet; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*  
*solo order: Roy Hargrove, Nicholas Payton (trades are in the same order)*

**9 Paraphernalia** (9:39)

*(Wayne Shorter)*  
*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**10 Brownie à la Mode** (4:17)

*Nicholas Payton, Wynton Marsalis, trumpet; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*  
*solo order: Nicholas Payton, Wynton Marsalis (trades are in the same order)*

**11 People Make the World Go Round (5:21)**

*(Thom Bell-Linda Creed)*

*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**12 The Last Goodbye (5:25)**

*Nicholas Payton, trumpet; Tim Warfield, tenor saxophone; Anthony Wonsey, piano; Reuben Rogers, bass; Adonis Rose, drums*

**Nicholas Payton, Roy Hargrove,  
Wynton Marsalis, Trumpet**  
**Joshua Redman, Tim Warfield, Saxophone**  
**Anthony Wonsey, Piano**  
**Reuben Rogers, Bass**  
**Adonis Rose, Drums**

Once, during the early stages of my martial arts apprenticeship (something I consider ongoing, for reasons that will be made obvious shortly), I told my sensei that I was eager to make black belt. Earning a black belt, to me, was the culmination of four years of training and study.

He brought me back to reality with a few well-placed words. "All a black belt means," he said with a shrug, "is that you're prepared to learn."

It was hard to believe at first, that it took years of training just to get to the point where you are allowed access to real knowledge, but then again, growing up in America's instant-rice culture has distorted my perspective a little. Here, where youngsters aim to affect the course of history before they reach thirty, the idea of "preparing to do" is almost foreign, but then again, if you are in a field for the long haul, a maturation phase that takes four, five, ten, even twenty years doesn't seem too long. It's part of the process. It prepares you for the difficult road to mastery. Trumpeter Nicholas Payton (a onetime karate student himself) understands the importance of a strong foundation. Building his has taken him most of his twenty-four years, from sitting in with his bassist father at age eight, all the way up to his Grammy-winning collaboration with the late trumpet legend Doc Cheatham in 1997. Now, he's ready to build on it.

"A lot of people have a very limited view of me, of what they see me doing," said Payton. "I don't want to go against my reputation, as far as what I have established, but I don't want to be categorized as a traditionalist. I am still very conscious of my roots, but at the same time I want to use my foundation as a starting point that will allow me to expand and express myself."

For a lot of jazz fans, words like these—"expand," "express myself"—set off warning signals; since, in the past, they've often heralded an awkward, even pandering, change of direction, especially in young, promising musicians. But on *Payton's Place*, the trumpeter's third album as a leader, he and his band—pianist Anthony Wonsey, drummer Adonis Rose, bassist Reuben Rogers, and sax player Tim Warfield—make the transition to hard bop, soul, and avant-garde seem natural. They don't desecrate the acoustic jazz aesthetic, to be sure (listen to the work on the easy-swinging "THE THREE TRUMPETEERS" on which Payton swaps lyrical ideas with Wynton Marsalis and Roy Hargrove). But they don't tremble before it either (see Payton's sultry reharmonization of the pop-soul nugget "PEOPLE MAKE THE WORLD GO ROUND"). Jazz in this context is a friendly, hands-on spirit; the kind that you invite in for a quick shot of bourbon and some leftover greens. The kind you honor with spontaneity, camaraderie, and

humor, rather than trial and denial.

"I wanted to take some chances on this record," Payton said. "A lot of the great jazz records have always had this loose feel, like on some of Miles's records. They would come in and just do whatever felt right. I wanted to have that kind of looseness on this session."

That's most evident on the band's version of Wayne Shorter's "PARAPHERNALIA." "Wayne Shorter is my all-time favorite composer, Payton said. "And we have been playing that tune for quite a while, ever since we started working together two years ago. Over time it has evolved into what you hear on this particular version, which is close to what we do live. We state the melody, and then after that, it is totally free in terms of rhythms, melodies and tempos. Too often people assume that you can't have a good time and create music on a high artistic level. On this record, I wanted to try to show that the two can co-exist."

"On 'THE THREE TRUMPETEERS,' for example, we just ran the chart down once in rehearsal. It's just me, Wynton and Roy playing together and having a lot of fun. I think a lot of the humor has gone out of jazz music; that whole serious stigma has turned a lot of people away; I think some people are intimidated by the word 'jazz.' But people forget that the music can also be a lot of fun. I want to have an inviting feeling to my music, a

type of feeling that can surpass a lot of the philosophical reasoning that can sometimes overshadow the emotional content of the music."

And it's funky too. Not in the James Brown or George Clinton sense, though the opening track, "ZIGABOOGALOO" grooves hard enough to light up any dance floor. The disc is funky in a different way. The players' attention to the afro-diasporic principles of rhythm and inflection (check Wonsey's emphatic left hand, for example) often creating cross-rhythmic pockets that groove with a sublime elegance. This approach informs all the material—from the languid blues "LI'L DUKE'S STRUT" to the heady "CONCENTRIC CIRCLES."

"It's a certain attitude, a certain conviction that you play rhythms in," said Payton. "Sometimes I hear Tim Warfield say 'you gotta think like a drummer or a percussionist.' That's how you create a certain feel, a certain vibe, that funky quality. But that is because it all goes back to the blues. The blues runs through all jazz from Louis Armstrong all the way up to and including Ornette Coleman."

One of Payton's favorite tracks is "THE LAST GOODBYE," dedicated to departed friend and sax player Charles Taylor. "I felt the band immediately got to the meat, the feeling of the track," Payton said. "I was reflecting on some of the losses I've experi-

enced: Doc Cheatham (who died in 1997), and a tenor sax player named Fred Kemp, who I learned a lot from when I was very young. I just felt that particular composition, and sat down and composed that tune from beginning to end. Losses made me think about appreciating people while they are here, of savoring the shared moments that are a part of life. I wanted to make a record that had a certain optimism; not in the blissful sense, but something that appealed to people on many different levels. Jazz was created to move people."

—Tony Green, 1998

Tony Green is the music writer for the *Florida Times Union* in Jacksonville, Florida.

He has contributed to *Jazztimes*, *Jazziz*, *Vibe*, and *Spin*.

**SPECIAL THANKS TO:** My parents, all my friends and family, Amanda Cheatham, Kathleen Turner, Wynton, Roy, Joshua, Clark Terry, Joe and Wayne Segal, Lorraine Gordon, Andy Kaufman, Jordi Suno!, T.J. Anderson, Roselee Baker, Tony Green, Aurelien Bodinaux, Wayne Tanabe, George Avakian, Ira Gitler, Nancy Briggs, Jon Faddis, Ken Druker, Cate Fair, Harold "Li'l Duke" Earle, Mark Elf, Zev Feldman, Richard Henderson, Donald Harrison, Monifa, Hank Jones, Milt Jackson, Ellis Marsalis, Clyde Kerr, Mulgrew Miller, Jonathan Lefcowsky, Brice Winston, John Lee, Peter Martin, Alice

McKay, Ray Moore, Fredrik Noren, Hall McAdams, David Rosen & Co. in Little Rock, Lew Soloff, Karen Rogers, Keith Spira, Mike Small and family, Greg Tardy, Steve Turre, Grady Tate, Alvin "Red" Tyler, the African Cowboy, Melvin Williams, Stephen Scott, Buster Williams, Rodney Whitaker, Warren Vache, Dagmar von Tress, George Wein, Marie St. Louis, James Williams, Marilyn Laverty, Mark Satlof, Jeff Walker, James Zollar, Dyana Williams, Paul West, Ron Wilch, Derek Douget, Colleen Evans, and the Renaissance Mayflower staff.

**THANKS ALSO TO:** Vernon, Ed, and the Management Ark staff, Chris Roberts, Chuck Mitchell, Kevin Gore, Richard Seidel, Nate Herr, John Newcott, Camille Tominaro, Samantha Black, J'ai Saint Laurent, Julie Kerr and the staffs at Verve and PolyGram Classics and Jazz.

**SPECIAL THANKS TO:** James Nichols for the exceptional engineering, mixing, and mastering of this recording.

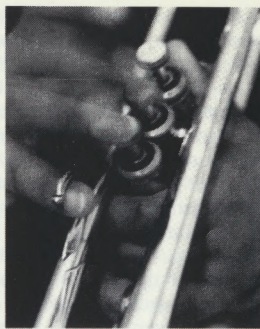
**EXTRA SPECIAL THANKS TO:** Tim Warfield, Anthony Wonsey, Reuben Rogers, and Adonis Rose for playing so beautifully throughout this recording and serving as a great inspiration to me night after night.

**I'D ALSO** like to thank the many listeners and supporters who make it all worthwhile.

**MOST IMPORTANTLY,** highest praise and thanks to the creator, without whom none of this would have been possible.



ROY HARGROVE is a VERVE recording artist.



WYNTON MARSALIS appears courtesy of COLUMBIA RECORDS.

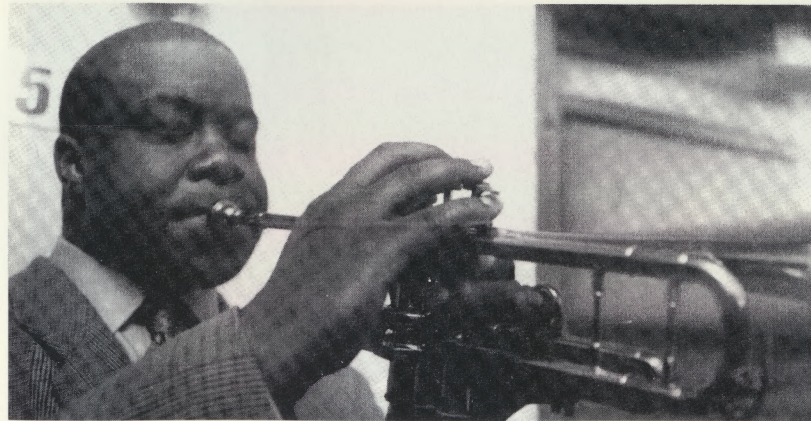
JOSHUA REDMAN (not pictured) appears courtesy of WARNER BROS. RECORDS.

DURING 1997 I experienced the passing of several people who were close to me; my grandmother, Elizabeth Williams, the great Adolphus "Doc" Cheatham, and two other friends who were musicians, Fred Kemp and Charles Taylor.

I think our first instinct is to mourn the death of those to whom we were close, however, as time passes, this experience may also cause us to look inward. My experiences made me reflect on how very precious

and finite the gift of life is and I began to focus more on how we should try to make the best of every second of our lives and show love and appreciation to those who are close to us while they are here.

My grandmother always tried to make the best of her circumstances; I think of her often and appreciate the lessons that I learned from her in my formative years. Doc Cheatham lived just a few days short of his 92nd birthday and until the end he retained



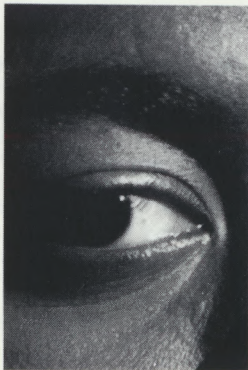
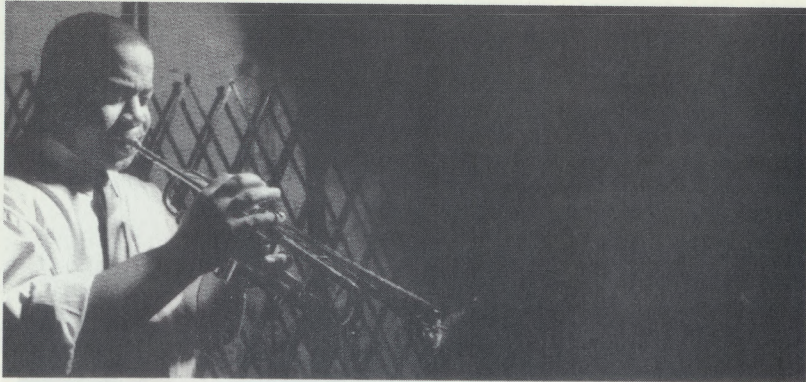
his hunger and passion for life as well as the ability to play the music that he loved. Fred Kemp was one of the most diligent and studied musicians that I have ever known. He was in constant search for excellence. Charles Taylor (for whom "The Last Goodbye" was written) was a talented alto saxophonist who died at the tender young age of twenty-two; God only knows what Charles might have done had he lived.

These people were my family and friends with whom I had rich relationships. Each of

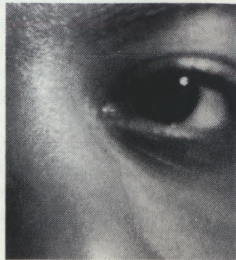
these people has touched my life in some way and although their beings have passed on to another state of existence, the memories that I have of them will remain in my heart forever.

This recording is dedicated to the lives of these great people.

With love and admiration,  
NICHOLAS PAYTON



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All compositions by Nicholas Payton except tracks 8, 9 and 11.

Produced by Nicholas Payton

Executive producer: Richard Seidel

Recorded, mixed and mastered by James Nichols

Production coordinator: Camille Tominaro

Production assistant: Samantha Black

Recorded September 29-30, 1997 and January 6, 1998 at Avatar Studios, New York

Assistant engineers: Gregg Gasperino and Barbara Lipke

Mixed and mastered at BMG Studios, New York

Photographs by Barron Claiborne

Recording session photographs by Jimmy Katz/Giant Steps

Release coordination by Nate Herr

Wynton Marsalis appears courtesy of Columbia Records.

Joshua Redman appears courtesy of Warner Bros. Records.

Roy Hargrove is a Verve recording artist.

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## Nicholas Payton: *Payton's Place*


Nicholas Payton,  
Roy Hargrove,  
Wynton Marsalis,  
*Trumpet*

Joshua Redman,  
Tim Warfield,  
*Saxophone*

Anthony Wonsey,  
*Piano*

Reuben Rogers, *Bass*  
Adonis Rose, *Drums*



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